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ABSTRACT

At the conference reported in this document, participants from eight Asian Pacific countries met to exchange experiences in regard to: (1) the use of artistic and cultural heritage for educational purposes; and (2) the contribution of the educational system to appreciating, preserving, and enhancing the artistic and cultural heritage, especially in the context of "culture for all." Five chapters make up this report. Chapter 1 is a general introduction. The remaining chapters concern: (1) the dimensions of culture and heritage: (2) the artistic and cultural heritage in support of learning in school curricular areas; (3) appreciation, preservation, and enhancement of the artistic and cultural heritage through use in the classroom; and (4) suggestions for action at the national and regional level. Three annexes contain the agenda, list of participants, and list of documents. Three appendices contain the texts of three speeches made at the meeting: (1) welcoming remarks by R. R. Singh, Assistant Director General, UNESCO Regional Office for Education in Asia and the Pacific; (2) E. Nathalang, Ministry of Education in Thailand; (3) Minister of Education in Thailand, K. Sirisumpundh. (DB)

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Classroom Use of Artistic and Cultural Heritage

Report of a Regional Meeting

SO 030 339

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Classroom Use of Artistic and Cultural Heritage

Report of a Regional Meeting
Bangkok, 30 August – 3 September 1982

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Chapter One

INTRODUCTION

The Fourth Regional Conference of Ministers of Education and Those Responsible for Economic Planning in Asia and Oceania, (Colombo, 1978) by its Recommendation No. 19, urged Member States and Unesco, to strengthen the interrelationship between education and culture. Unesco followed up this Recommendation, in pursuance of Resolution 1/01/5 of the twenty-first session of the General Conference of Unesco, by convening a Meeting of Experts on Classroom Use of Artistic and Cultural Heritage.

The Meeting was held at the Unesco Regional Office for Education in Asia and the Pacific (ROEAP), Bangkok, and was co-hosted by the Ministry of Education of the Government of Thailand through the Department of Curriculum and Instruction Development and its Curriculum Development Centre.

Objectives

The main purposes of the Meeting were to exchange experiences in regard to:

i) the use of the artistic and cultural heritage for educational purposes; and

ii) the contribution of the educational system for appreciating, preserving and enhancing the artistic and cultural heritage, especially in the context of 'culture for all.'

Participation

The Meeting was attended by participants from eight countries, and by four observers. The participants were senior educators from the school system and/or from national curriculum development centres, with experience in incorporating aspects of the national artistic and cultural heritage in school curricula at the first and second levels of education. (List of Participants – Annex II).

Documentation

All participants sent in country case reports. In addition, there were three resource papers and discussion notes, *The museum and the utilization of artistic and cultural heritage for educational purposes* by Mrs. Chira Chongkol, *Culture as heightened aesthetic experience* by Dr. Kapila Vatsyayan, and *Culture as a social dynamic and way of life* by Chaleo Manilerd. The notes for discussion were 'Beliefs, ethics and educational goals' and 'Social and cultural factors in development'. (List of Documents – Annex III).

Exhibition

An exhibition of artifacts and other aspects of the artistic and cultural heritage from each attending country was held during the Meeting. Other items included artistic and cultural products made by school children, learning/teaching materials and kits for the introduction of the artistic and cultural heritage in schools from the various countries, and books and publications related to the themes of the Meeting.

A further part of the exhibition involved the following programme:

Monday, 30 August	– Greeting dance Film on Thailand
Tuesday, 31 August	– Slides set on the Bangkok Bicentennial and video tape on the Teachers' Day Ceremony in Thai Schools Films on China and India
Wednesday, 1 September	– Films on Sri Lanka and Indonesia
Thursday, 2 September	– Films on the Philippines and Malaysia
Friday, 3 September	– Performances by school children: Hill-tribes dance The art of making garlands Thai traditional music performance (small band)

Organization

The Meeting was inaugurated on the morning of 30 August 1982 by Dr. Kasem Sirisampundh, Minister of Education of the Government of Thailand, following Addresses of Welcome by Mr. Raja Roy Singh, Assistant Director-General, Regional Office for Education in Asia and the Pacific, and Dr. Ekavidhya Nathalang, Director-General, Department of Curriculum and Instruction Development, Thailand. (Inaugural Addresses, Appendices A, B, C).

The inaugural ceremony concluded with a traditional Thai blessing dance and the presentation of welcome gifts to the participants by His Excellency the Minister.

Following the inauguration, the Meeting assembled in its first plenary session to elect the office bearers, who also constituted the Steering Committee of the Meeting.

The following officers were elected unanimously:

Chairman	:	Mr. Swasdi Suwana-agsorn	Thailand
Vice-Chairman	:	Miss Premlata Puri	India
Rapporteur	:	Mr. Jin Leng Yeoh	Malaysia

Ratnaike, J, Educational Adviser, Unesco ROEAP acted as the Secretary to the Meeting.

The Meeting was conducted in group discussions and each item of the agenda was taken up for discussion, ending with a summary and synthesis by the Chairman. Country experiences were presented during the course of the discussion, at appropriate points in the agenda.

Acknowledgement

The Meeting recorded its grateful appreciation to the various Agencies and Embassies which contributed artistic and cultural artifacts and other items to the Exhibition, and expressed its thanks to the Department of Curriculum and Instruction Development and the Curriculum Development Centre, Thailand and to Unesco for making available so many concrete learning opportunities related to the classroom use of the artistic and cultural heritage at the Meeting. In particular, the Meeting recorded its appreciation of, and thanks to, the Office of the Provincial Primary Education Commission, Pranakhorn Sri Ayudhya Province, the Director, staff and trainees of Pranakhorn Sri Ayudhya Teachers' College, the Principal, staff and pupils of Prathom Vidhayakarn School (primary school) in Muang District, and the Principal, staff and pupils of Mathayom Bangpahan School (secondary school) in Bangpahan District, for a very enjoyable and instructive field study visit to Ayudhaya.

Chapter Two

THE DIMENSIONS OF CULTURE AND HERITAGE

As a basis for considering the wide and complex topic of the dimensions of culture and heritage, the resource papers on *Culture as a social dynamic and way of life*, and *Culture as a heightened aesthetic experience* were presented for discussion, and the relevant portions of the Mexico Declaration of the Second World Conference on Cultural Policies (1982), convened by Unesco, were discussed.

In an important sense, participants agreed, there could validly be as many definitions of culture as there were villages in the region, or even as there were individual human beings. Culture could also be the physical and natural environment to which human beings respond, or control and shape, collectively or individually. The material life style of a cohesive group of people was another facet of culture, and would include the tools and implements as well as the human tasks and relationships that made the group cohesive. The relationships themselves could branch out into culture that involves social structures, kinships, and codes of conduct which provide for the dynamics of organized living.

Organizing for living can incorporate many elements, such as the myths, faiths and beliefs, which society established and sanctified, over time, and as religion that was institutionalized or not, but which still manifested itself in the life rhythms of human beings as rituals, taboos, customs, festivals, on a daily, weekly, monthly, or annual basis.

In the countries of the region, culture and heritage were derived from foundational sources and philosophies, such as Buddhism, Hinduism, Islam, Christianity, and other religious systems, and/or political philosophies. Factors such as geography also provided important directions for specific socio-cultural differences.

A very important aspect of culture was the personal culture of the human being, which no doubt builds upon and incorporates all other aspects of culture, but also moves beyond them into heightened personalized aesthetic experiences.

Participants stressed that culture may be looked upon as any of the above, or all of them together, and yet further include many other aspects if all the conscious and unconscious inspirations and aspirations of human beings, from the most mundane, to the most sublime levels of experience were included. Culture could not be restricted to a narrow simplified set of elements.

This concept of culture finds eloquent expression in the Declaration adopted by the World Conference on Cultural Policies (Mexico, 26 July - 6 August 1982). The Conference agreed that:

> . . . in its widest sense, culture may now be said to be the whole complex of distinctive spiritual, material, intellectual and emotional features that characterize a society or social group. It includes not only the arts and letters, but also modes of life, the fundamental rights of the human being, value systems, traditions and beliefs;
>
> that it is culture that gives man the ability to reflect upon himself. It is culture that makes up specifically human, rational beings, endowed with a critical judgement and a sense of moral commitment. It is through culture that we discern values and make choices. It is through culture that man expresses himself, becomes aware of himself, recognizes his incompleteness, questions his own achievements, seeks untiringly for new meanings and creates works through which he transcends his limitations.

The cultural heritage of people, includes the works of artists, architects, musicians, writers and philosophers as well as the anonymous works born from the 'popular soul', and the whole of the values which make life meaningful. It comprises material and non-material works, expressing people's creativity, language, rites, beliefs, historical places and monuments, literature, works of art, archives and libraries.

The participants also recognized that there was an important aspect of the aesthetic and artistic heritage that needed to be considered—the transformation of the highly personal, transcendental experience into a culture-specific product, but which invokes in the audience, a universal experience that is not bound by the particular culture that developed the product.

The consequent discussions were wide-ranging and intensive, with the discussion elaborating a variety of facets of the points made above.

Culture as non-instinctive behaviour

Culture is exclusive to the human being. Other animals may have some form of society, but not culture. Certain types of biological inadequacies in the human led to the development of mechanisms to transmit learning and experience to the coming generations. Five features of human biology have made this possible: erect posture, emancipation of hand from locomotion resulting in developed prehensility of hand, a stereoscopic vision, a reasoning brain, and the faculty of articulate speech and the ability to make value judgements. These biological attributes help the human fashion culture, live culture, and transmit culture not only to succeeding generations, but also to other societies with which interactions and communications are established. The non-instinctive behaviour of the human is culture across time and space. Anthropological definitions of culture take a broad view of it, and regard it as a historically derived way of life which includes both material and non-material aspects, and actions which may be rational, non-rational, or even irrational. It encompasses all three sectors of human interaction: human to human, human to nature, and human to the supernatural.

Culture as a survival mechanism

The place of culture in the evolution of life on this planet provides another perspective on culture that emphasizes its fundamental importance. One important aspect of this is symbolization—assigning to things and events certain meanings that cannot be grasped by the senses alone. Language arises out of symbolization. So do various other meanings in ritual; authority, roles, manners, art and music. It is this feature that differentiates the anthropoid from the Homo Sapiens.

This symbolization is the most recent and the most highly developed means of ensuring and promoting security and the continuity of life, when viewed in the context of evolution and the development of the brain in living things.

Culture as learned and variable behaviour

The direction of biological evolution towards greater expansion and security of life can be seen from another point of view—the advance from instinctive behaviour to learned and truly variable behaviour. The pattern of this behaviour may be acquired and transmitted from one individual or generation to another, and finally to a system of things and events. This system is culture, and the species now is Homo Sapiens, with a brain capacity of about 1,600 ml. Culture is human-made, brought into existence by the ability of making and using symbols, and is in the direct line of the movement of life towards greater survivability. Equally, a destruction of culture, pushing the human being into a stage of no culture, can, by interpolation, involve an enhanced risk for survival, particularly since the human has already lost a great many of the instinctive behaviours of earlier life forms.

Diversity as a survival mechanism

In a similar manner, the diversity in culture may be placed in the perspective of diversity as a universal phenomenon in all life, as a safeguard for survival and continuity of life.

Characteristics of culture as heritage

As a basis for summarizing the attributes and dimensions of culture as heritage, the following framework was found useful.

Cultural heritage	Cultural heritage for the classroom
Characteristics	I. Ways of living
1. Commoness	a) Manners
2. Continuing and growing	b) Social relationships (family, social group)
3. Diversification	c) Communal festivals
4. Plurality	d) Leisure time

Cultural heritage	Cultural heritage for the classroom
	II. Ways of thinking
	a) Technologies
	b) Thinkers
	c) Systems of thought (beliefs, philosophies)
	d) Spiritual or transcendental aspects
	III. Ways of feeling
	a) Community/folk art expressions
	b) Aesthetic (literature, art, dance)
	c) Spiritual or transcendental aspects

Changes in culture

A living culture is, however, never static. Its own inner dynamism brings about changes. In addition, contacts with other cultures also introduce changes leading to the enrichment, or decay of culture. Two forces operate in any given culture: forces which work to maintain the *status quo* (e.g., processes of socialization and enculturation), and forces that tend to change it.

Culture has a structure of its own. It has its own universals that are shared by all the members of a given society, and it has its specific aspects that are restrictively possessed by certain classes or categories of people in society. The universals and specifics constitute the core of culture. On the periphery of the core are conglomerates of 'alternatives' thrown up by individual members. Such idiosyncrasies, when they get accepted by more and more people, qualify for entrance into the core; similarly, when certain universal practices are discontinued, they might become specifics, or even be ejected out of the core to become mere vestiges. These dynamic transactions between the core and the periphery of the culture are the source of the growth and change of culture. In any culture, at a given point of time, one can identify four different elements: cultural dominants, cultural persistents, cultural remnants, and cultural emergents.

Changes in society and changes in culture

Societies throughout the region are changing. In several aspects, the change in societies is often so rapid that cultural gaps and lags become visible among populations. Industrialization, and modernization bring with them new values, priorities and cultural norms. Alienation has become synonymous with urbanization at least for certain sections of the population and might become so for other sections of the population too. Human beings can become commodities in a mass society, anonymous and impersonal, in the midst of disintegrating traditional values and the disruption of binding social norms.

Contexts in which traditional cultural practices survived over the ages can change radically. What was a harmonious blend of functional production of usable utensils,

and aesthetics, by the village craftsman, becomes a mass-produced article. Expressive shifts can also occur in modern consciousness regarding what is sacred, produced by advances in the physical sciences and technology. Control of the environment increases, and as this increase takes place, a consequent decrease must occur in the number of unknown forces that mysteriously controlled nature, all of which, in the past, had to be propitiated in traditional rituals of sacrifice, song and dance. The magic leaves the dancer and the dance moves from sacred ritual to become 'merely' an art form.

Effects of changes of culture

Some changes can be devastating and degenerating, especially in failing to realize and release the creative potentials of human nature. Still other changes are beneficial, in destroying the exploitative social control of human beings through superstition and ignorance. In viewing these changes, it is not automatically clear which new cultural aspects are detrimental to the individual and society, just as it is not automatically clear which aspects of the traditional cultural heritage can or has to be conserved and enhanced.

Cultural and heritage goals

In relation to the use of the artistic and cultural heritage for educational purposes, the Meeting indicated that there were several justifications for the introduction of the artistic and cultural heritage in the school system. Among them were the following:

a) Support to effective learning in the usual school curricular areas;

b) Promotion of cultural identity so that a culture is not allowed to be engulfed by another dominant culture; and

c) Effort to stop discarding of indigenous cultural elements in favour of the 'modish', or developing a judicious and harmonious combination of the traditional and the new.

Chapter Three

THE ARTISTIC AND CULTURAL HERITAGE IN SUPPORT OF LEARNING IN SCHOOL CURRICULAR AREAS

The participants discussed in detail the various aspects of using the artistic and cultural heritage for better learning of curricular areas in the classroom. They emphasized that this kind of use may be justified in terms of quite distinct pedagogical advantages. Since the heritage covers ways of life of the learners, the use of the heritage provided opportunities for learners to be introduced to the curricular content and concepts through situations, artifacts, processes, and techniques which were familiar to the learners. Further, application of learning may be attempted in situations that were true to real life, when the heritage was used for the purpose. Particularly when coupled with the use of traditional learning styles, the use of the artistic and cultural heritage can provide a natural and effective bridge between the home learning situation and the contrived learning in the classroom.

Repeated references were made to other pedagogical sensitivities in the design and development of curricula to support the introduction of artistic and cultural components. The affective, the aesthetic, the creative aspects of the learner's personality were as important for educational development as the purely cognitive. Participants urged that these may be spoken of as being basic needs of human beings equal to other needs, such as food and clothing. It was also stressed that the 'rational', the 'scientific' interpretation of reality is but one realm in the experience of humankind. Other realms of interpretation have also enriched human experience and endeavour; supreme in these experiences are those that are embodied in the artistic and cultural heritage of societies—involving the artistic, the spiritual, the transcendental*

The ready availability of the artistic and cultural heritage in the immediate environment of the learners, makes it possible, at little or no cost, for this rich resource to be mobilized for classroom use. Further, extensive and fruitful opportunities exist in associating parents, and the community in which the learners live, in the activities of the school, which have wide-ranging implications for creative co-operation between the school and the community.

Several participants highlighted a number of 'indirect' inputs that may be derived from the artistic and cultural heritage, to enhance the quality of classroom curricular learning. For example, one important aspect is in the area of learning and teaching methodologies, and techniques for content presentation.

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* The Mexico City Declaration on Cultural Policies states: "The development and promotion of art education imply not only the formulation of specific programmes designed to foster artistic appreciation and support groups or institutions engaged in creation and dissemination, but also the encouragement of activities that will stimulate public awareness of the social importance of art and intellectual creation."

Participants pointed out that many countries in the region had recently introduced a special emphasis on values, and the affective domain. However, relatively little is known to modern psychology in regard to conditions for learning (from which methodologies for learning and teaching are derived). On the other hand, over the centuries, the artistic and cultural heritage has been involved precisely and extensively in the powerful domain of feelings and emotions. Examples were provided of how modes and techniques, that have been proved over time to be highly effective, had been developed in the artistic and cultural heritage. A few examples of these types of methodologies and techniques are worth recording.

Some participants referred to the laws of contrast in artistic work. Themes and variations stemmed from the design function of avoiding monotony and aesthetic fatigue. When a particular kind of aesthetic satisfaction was no longer desirable, it was sought to be revived by a contrasting stimulus. Themes and variations of music were good examples of this. Through this device, a theme can be repeated many times without being boring. Similarly, the attention span, at a glance, in a visual piece, as in the Rule of Five in the Chinese tradition, is recognized to be between three to five elements. Aesthetic order can be obtained by the pattern technique, groups of little patterns of rarely more than two to three elements each. In poetry too this technique is often used.

Such methodologies for motivation and holding attention, tested under various conditions over time, provide concrete signals for classroom learning and teaching methodologies for all curricular areas. Classical works such as those of Bharata in India and Zeami in Japan, to name two, had extensive suggestions regarding such techniques and methodologies.

At a more specific level too, methodological and technical guidelines that were available in the artistic and cultural heritage were referred to. Those indicated below as examples were provided by one participant.

The Golden Proportion or Golden Mean Proportion can form the beginning of learning in a variety of curricular areas. The Golden Proportion of 1.6 derived from the series by (a) dividing the previous number of the series by the preceding number, or (b) in geometrical form, can lead on to an understanding and appreciation of the curvilinear or spiral forms such as those found in sea-shells, e.g.

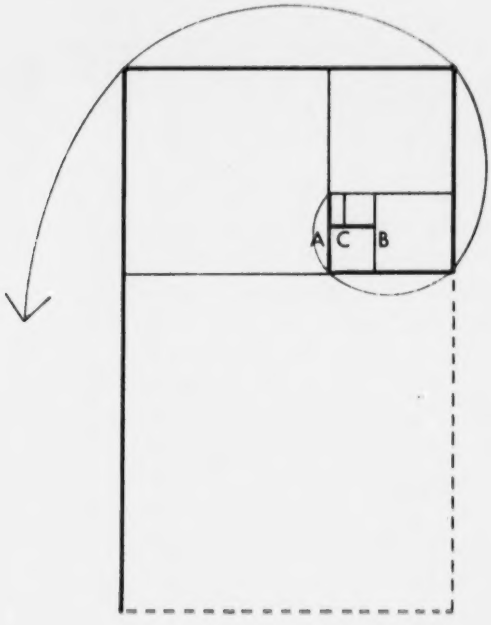
1, 1, 2, 3, 5, 8, 13, 21, 34, etc.

a) $3\overline{)5}$ $8\overline{)13}$ $21\overline{)34}$

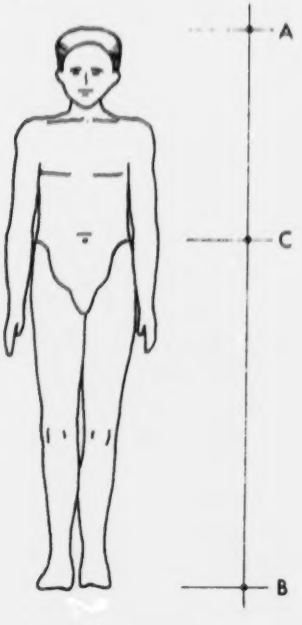
1.6 1.6 1.6

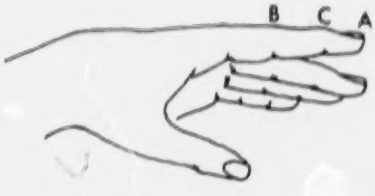
b)

AC : CB = CB : AB



The use of the unique proportions that exist in the gravitational balance of the human structure is also available in the artistic and cultural heritage.





These human proportions are incorporated in mathematics and systems of geometric patterns in certain forms of architecture, in the musical scale in China, India and other countries and in many other forms of aesthetic expression.

The participants reported different examples of using the artistic and cultural heritage in school learning, ranging from language, aesthetic education and social studies, to mathematics and science.

Generally the use was most clearly seen in the area of social studies at both the first and second levels of education. Historical events, dates and national figures form the content of social studies and of the cultural heritage. This applies to national and local-specific events. A few participants reported on attempts to extend the body of historical or geographical facts, into a wider appreciation of the way of life in these various historic times or geographical areas. Artistic creations, festivals, customs, costumes, food and other elements of culture and heritage have been introduced, to create a living reality of things past, and permitting learners to participate actively in these. Methodologies of role playing, drama, shadow play, model making, posters, poems, and other artistic and cultural techniques further enhance the learning, by making concrete the events from the distant past, and permitting the learners to identify with these historic characters and geographic areas. Field trips and visits to museums and archaeological sites, when possible, add to the reality of what is being learned. It was, however, stressed that such field trips have to be carefully designed for full exploitation of their learning potential, and should include pupil activities that go beyond merely 'observing' historical sites.

One serious problem expressed by the participants was that the attempts at making such events and personalities real also carried the potential of conflicts between actions, philosophies, social priorities of the past, and present day political, social and philosophical objectives. This was an important issue, since it was in the social studies that learners were exposed to current interpretations of social and political dimensions and realities.

One country reported that it had introduced consciously, critical evaluations of the events and personalities of the past as an integral part of the learning, so that the earlier events and personalities may be judged against current principles and socio-political mores. This provided lively opportunities to discuss and recognize what was beneficial for today's situation, and what could not be accepted in the current socio-political and philosophical frameworks.

A second problem related to dealing with different communities, and minority situations in the pluri-cultural context which is found in most of the countries in the region. From the examples provided by the participants, it seemed that several countries have attempted to overcome this difficulty by providing only general national guidelines, and indicating nationally important events and personalities. Concurrently, opportunities were made available for including local specific events and personalities to be introduced in classroom learning and teaching, as appropriate in given local situations.

Moral education in the school system had been given special importance in recent years in many countries of the region. Participants provided many examples

to illustrate how this area formed a direct relationship with the national heritage and was a ready entry of the heritage to enhance classroom learning. Finding solutions to problems of placing the moral and ethical values in the context of current socio-political philosophies and realities, however, was not an easy task, and needed further and continuing consideration in the countries.

Language was another curriculum area in which countries have introduced a variety of elements of cultural artistic heritage for superior language learning. Folk songs, nursery songs, poems, chants, proverbs, drama, tales, rituals, festivals, all had language content. These have been incorporated either directly in language textbooks or as supplementary readers. Classroom teaching has made use of drama, puppetry and other performing art forms for enhancing language learning.

Most countries, however, seem to provide these in the context of the application of already learned syntax, grammar and other aspects of language, for reinforcement of language competencies acquired under the contrived conditions of the classroom, although they have been used for the enhancement of vocabulary too. This application aspect may extend, as reported by one country, to such activities as the production of newspapers by learners in school, on themes related to artistic and cultural heritage. Three countries in the region had already initiated programmes for the conscious use of the artistic and cultural heritage for initial learning at the early foundational stages of the first level of education, particularly for developing oral language abilities through drama, chanting, story telling and simulating local customs and rituals. These participants also provided further examples of the use of artistic and cultural heritage as resources for the application and reinforcement of language competencies particularly by providing for verbalizing the activities learners had engaged in while participating in local ceremonies and events.

One practical problem pointed out by several participants is that the language in these cultural elements may not conform to the 'standard language' advocated in the curricula. In some countries, participants gave examples of how dialect use was permitted in the early years of the first level of education, simultaneously with the standard form. In others, the folk tales and other elements were rewritten in the standard language, retaining the content of these cultural elements for familiarity and motivating purposes. The other problems of conflict were met either by appropriate selection of cultural elements used to enhance language learning, or by the device used in the social studies, of critical analysis in classroom discussion. Similarly, as in the social studies, sub-national variations in cultural elements were provided for, when selected for language enhancement.

Science teaching at the first level of education and at the lower second level, in many countries in the region, has made use of the environment for enhanced science learnings, and for the application of learning. Participants gave several illustrations of how the environment often included a variety of aspects of the heritage, such as material cultural artifacts (household utensils and tools, musical instruments) as well as techniques (blacksmithy, casting, painting, and their artistic products), agricultural practices, medicinal plants (and their use) and local fuels.

A few countries had attempted to interpret tools and techniques derived from traditional practices, in terms of the science principles incorporated in their design, and then lead on to more modern instruments and techniques for the same purpose. Thus, the learning and teaching provided an opening for the possibility of further development in the future, of even the current techniques and instruments and helped to establish a mental set supportive of innovation and development. This methodology, it was reported, had the great advantage of preventing stagnation in the minds of the learners, by merely referring to a static past. It emphasized the value of divergent thinking in a context that was real and of practical importance to the learners. In general, however, participants agreed that even with the current trend towards an environmental basis for science, the majority of the examples from the countries were in terms of the application of science learnings to real life situations rather than in the use of the artistic and cultural heritage for formative, beginning learning. Furthermore, even such approaches were yet to reach the upper second levels of education in most countries.

Examples, for the teaching of mathematics were also cited in the discussion. For example, several participants indicated that the abacus was a common instrument used for learning early mathematical concepts and for calculating purposes, using the concepts of sets and place value. Other traditional mathematical techniques and instruments had also been used. In the early learning of measurement, local culture-based measurement practices were often introduced in several countries, to provide a basis of quantification, after which, standard measurements were brought in to meet shortfalls in the local arbitrary measurements. Practice in real life involved the cultural measurement practices as well as standard practices. A few countries, according to the accounts presented by participants, have used a number of other cultural elements such as weaving designs, artistic or architectural forms, for the learning or application of geometric concepts or spatial relations. In mathematics, both the initial learning and the application of learning have utilized the artistic and cultural heritage, but mostly at the first level of education. At higher levels of education, participants thought that the more sophisticated and formalized mathematics content had prevented ready incorporation of the artistic and cultural heritage.

The creative arts, such as music, art and dance, were in themselves components of the curriculum learning areas, with their own 'discipline' objectives and intended learning outcomes and content, quite apart from their potential for contributing to the appreciation, preservation and enhancement of the cultural and artistic heritage. Several examples of objectives were presented in the discussion.

Without exception, every country represented at the Meeting, had utilized a variety of forms and types of the artistic and cultural heritage for the enhancement of learning in these curricular areas, with the recognition that the objectives of this area of the curriculum could be attained with greater learner motivation, using the national heritage. Local art forms, patterns and techniques of weaving, clay work, folk drama and song, local musical instruments, have now entered proudly into the learning situations in the classrooms of the countries represented. The apparent dichotomy between the 'classical' and the 'folk' no longer holds, with one or both used as appropriate. As in the case of social studies, minority artistic traditions had

been incorporated, as relevant, into particular learning and teaching situations. However, deeper analyses of the art forms for more extensive use of the various cultural and traditional media, techniques, and styles for the purpose of developing the 'content' in these areas seemed to be at the beginning stage, and much remains to be done.

Work education is another curriculum area that had been found by many countries represented at at the Meeting, to be significantly assisted by the incorporation of the artistic and cultural heritage. Craft-work and local occupations form a set of readily usable resources, even in remote schools. A great variety of specific examples were presented in this area, as illustrations. As in the area of science teaching and learning, several countries had used the work education curriculum to introduce improved techniques of work, with analyses indicating the rationale for the improvements over the traditional forms.

Physical education, too, has seen varying degrees of the incorporation of the cultural heritage towards enhancing the learning of the intended learning outcomes in this curricular area. The discussion showed that the range seemed widest in most countries, at the lower first level of education, when folk games, dances, and other forms of movement had been effectively mobilized to achieve the objectives of physical education. At higher levels in the school system, selected folk games had found a

place in several countries, though they did not always bear quite the importance provided to certain 'international' games as cricket, football and volleyball. In a few countries, when traditional sports activities were incorporated into physical education, the entire range of accompanying ritual, as in the traditional context, are repeated in the school learning situation, placing the tradition in its total cultural context.

Concluding comments

While a great variety of uses of the artistic and cultural heritage was visible in the school systems, specifically to support enhanced learning of the different curriculum areas, it was recognized in the discussions that much more remained to be done. A major constraint was that specific details of the artistic and cultural heritage, that may be used in the learning programmes in various areas, were often not known. The systematic study and analysis of the artistic and cultural heritage for this purpose was essential; this however could not be undertaken by classroom teachers, or educators alone. Interdisciplinary teams of experts competent in the several facets of the artistic and cultural heritage were required for work of this kind. The lack of such systematic analysis and study was also responsible for the insufficiency of materials for mobilizing the artistic and cultural heritage for educational purposes. In consequence, curriculum development using the artistic and cultural heritage as well as teacher education, had been hampered.

Chapter Four

APPRECIATION, PRESERVATION AND ENHANCEMENT OF THE ARTISTIC AND CULTURAL HERITAGE THROUGH USE IN THE CLASSROOM

In most countries of the region, the artistic and cultural heritage is in the mainstream of life of the common people. Culture has grown out of and is still a part of the occupations, philosophy and life of the majority of the people of the region. This culture or life expression is dynamic and changing all the time as a result of interaction with nature, social and economic development and with other cultures.

Creative expression also forms part of the daily life of the vast majority of the people, and it appears in numerous ways. The shared artistic experience of a dance performed after a good harvest, or the song sung to express joy as the rains come after the gruelling heat of the dry season, the sorrowful chants that accompany funeral rites, the transcendental fellow feeling of the community in the act of worship or the decoration made on a child's palms or on a lowly mud pot which has a short-lived utility, are some of the examples of the aesthetic experience that is as pervasive and real today as it was in the past, and which is as contemporary as it is ancient, and is being handed down from generation to generation.

Several participants reported that their education systems had specifically defined policies and objectives which incorporated aspects of enhancing the artistic and cultural heritage and of developing a sense of nationhood. This had resulted in a renewed effort in the school system, to provide learning opportunities for enhancing the appreciation of the national heritage.

The education systems of today in all countries in the region, now reaching even remote areas of each country, are a more powerful media for extending the appreciation, preservation and enhancement of the artistic and cultural heritage than ever before. Through the vast numbers of learners in the education systems, education can contribute very substantially to 'culture for all' becoming a reality.

With directly specified objectives for appreciating, conserving and enhancing the artistic and cultural heritage, many subject areas are now becoming vehicles for the second process, of appreciating the heritage. The participants provided a variety of examples in this respect. Social studies and language featured prominently as vehicles for raising, obtaining knowledge about, and enhancing sensitivities about the national heritage. Moral or ethical education provided an equally large range of opportunities for this purpose, and participants provided examples ranging from polite gestures for paying respect and offering food to the monks, to singing traditional songs which incorporated specific moral and ethical messages.

The aesthetic areas (art, music, dance) have become major vehicles for enhancing sensitivities about national heritage and the examples given in the previous discussion also, simultaneously, provided opportunities for appreciating, preserving and enhancing the artistic and cultural heritage.

Arts were introduced in classroom teaching by integrating them with different disciplines like history, social studies, mathematics, science and language. Practical skills to learn single crafts were taught where the creative process of making may lead to a heightened aesthetic experience. Pottery, weaving, block printing, puppetry and other performing arts were integrated with classroom teaching. The aspect of culture as a social dynamic way of life was also brought out where rituals connected with daily activities had elements of music, dance and painting. Puppet programmes that communicate how the art form using sound, movement and satire comment on social and environmental issues such as civic sense, the balance of nature or the dependency of humans on one another, were being introduced in schools.

Participants reported conscious efforts to search the artistic and cultural heritage for components which could be used specifically for the appreciation, conservation and enhancement of the heritage. In this context, a number of examples of the effective and wide utilization of folk arts for classroom teaching were presented by participants. These ranged from the use of various traditional motifs such as from architectural forms, carvings, decorative panels, masks, and weaving, to the use of the folk theatre, songs, dancing, drumming, pageants, and artistic techniques like batik, woodcuts, vegetable carving, flower arrangements, plait craft, ceramics, leather and metal crafts. It was also clear that very often, when traditional arts were used, the

old techniques were modified, most often to be coherent with the stage of development of the learners. Some of these modifications were simplifications of the traditional techniques such as the use of monochrome for the traditional polychrome. In others, convenient new media were used while retaining the old techniques, such as substituting paper cut for leather or woodcut. In still others new artistic forms of presentation were developed using traditional forms, such as school bands made up of traditional drums and using traditional rhythms or changing the presentation content of traditional puppetry while still using the puppetry techniques.

When folk art was used, countries recognized that in addition to their local specificity which provided immediate motivation, these frequently also provided excellent media for integrating several components of aesthetic education since their artistic and cultural heritage had integrated several forms into a living and harmonious expression, such as painting, sculpture, modelling, designing of costumes, music, drama and literary aspects. Even though individual techniques had been simplified, countries have attempted to retain the total effect of the folk artistic and cultural heritage.

In all of these, participants stressed the importance of a deeper knowledge base regarding the national heritage as a prerequisite for increasing the awareness of and pride in the national heritage.

Here some differences in approaches among the strategies used by countries represented at the Meeting were visible. In one group the major focus was on appreciation and preservation, and in some curricular areas, the enhancement of the cultural heritage, essentially as it existed traditionally. On the other hand, other countries presented a different nuance—a conscious re-evaluation of the heritage in terms

of new socio-political frameworks. This seemed to provide for a different approach to the enhancement of sensitivities about the national heritage and traditional events. This appreciation of the artistic and cultural heritage was the pragmatic rather than the ritualistic appreciation of a selected set of the heritage. So was conservation, and both these were for enhancement not of the cultural heritage *per se*, but for the movement towards modernity of the present into the future.

Increasing use of methodologies other than factual presentations is being made with a large variety of cultural media such as art, song, dance, puppetry, drama, poetry being mobilized directly for the purpose. Further, several countries provided instances of rituals and other elements of the heritage being duplicated as closely as possible to their context in the society at large. Worship aspects were in the real worship situation. Customs were practised in situations pertaining to the dynamics of life outside the school. If such realistic practices were not possible or feasible, efforts were made to simulate the real situation as closely as possible.

Increasing use of historical places, museums, and other repositories of national heritage was reported by the participants, indicating the recognition that the contrived learning context of the school alone was not sufficient to develop the anticipated outcomes related to the appreciation, preservation and enhancement of the cultural heritage.

Classroom use of artistic and cultural heritage

Since many countries in this region are composed of several different cultural groups, introduction in the school to the national artistic and cultural heritage was designed on the general approach of unity in diversity. The rich variety of artistic and cultural heritages were not to be reduced to least common denominators. Rather, efforts at establishing a universal national consciousness seemed the focus of the efforts. Mutual understanding of the artistic and cultural heritage by the different cultural groups in the national community was clearly a major aim underlying the activities indicated by the participants.

Two countries reported on systematic efforts at extending this idea of mutual appreciation to artistic and cultural heritages of other lands, with the wider objective of promoting international understanding. One strategy used was to trace an artistic theme (such as masks) across different cultural environments.

In general, the simultaneous use of the artistic and cultural heritage for the enhancement of the curricular learnings as well as for enhancing sensitivities about the national heritage seemed the commonest approach. There are a variety of factors which have prevented progress in this area; for example the lack of learning and teaching materials and insufficient preparation of teachers. Efforts are now being directed towards correcting this situation. For example, in the context of in-service teacher education, efforts have been made.

a) to enable teachers to acquire practical knowledge of the use of art in the service of education and offer their students a balanced education through which the intellectual, emotional, and aesthetic faculties may develop;

b) to disseminate an awareness of the rich variety and multiple levels of the country's cultural heritage within the framework of time, space and art form;

c) to inculcate an appreciation of the cultural interaction between various communities of the country;

d) to provide teachers of different disciplines an opportunity to interact with one another so that their approach to teaching may become interrelated and less compartmentalized;

e) to enable teachers from different parts of the country to share knowledge of their regions with each other and to create a lasting appreciation for the diversity and richness of the cultural tradition.

Further, several countries reported improvements to the content in teacher training, in particular, the greater concretization of the training in this area. For example, the teacher trainees not only study about ancient and traditional art forms but also gain competencies in practising these forms during the training, in the original medium or using new media but conserving the techniques. The supportive aspects of voice improvement, dramatization, playing of relevant traditional musical instruments, writing scripts and songs, doing artwork, is of such quality that the teachers perform the various art forms during the course of their training. Thereby the teachers are better prepared to practice the teaching of the artistic and cultural heritage in the classroom, rather than merely talk about it.

Concluding comment

Participants indicated that while considerable progress has been made, especially in the last decade, many significant practical and conceptual problems in the implementation of the use of the artistic and cultural heritage in the classroom still remain.

At the level of curriculum development and teacher education, there is as yet a lack of understanding of the role that the various forms of the artistic and cultural heritage can play in enhancing aesthetic sensibilities. Time allocations are usually inadequate to deal meaningfully and effectively with a topic, and stimulate learners' initiative to think and create. The treatment of the aesthetic and cultural heritage swings between the narrow and superficial and the wide and disjointed which again hinders vivid creative efforts by the learners. Technique-based aesthetic learning aspects often become predominently for the purpose of the development of the techniques *per se* rather than for the enhancement of the artistic and cultural heritage or artistic creation.

In countries where centralized provision of curriculum specifications is the practice, rigidity still prevails, hampering the creativity of schools and individual learners. This is particularly so when relatively unqualified teachers are mobilized for this area of learning and teaching. Their lack of competence tends to make them fall back on literal and inflexible interpretations of curricular specifications.

The entire area of evaluation of learner achievement has significant problems. Some countries provide no 'examination' of this area, thereby signalling an implicit lack of importance to this curricular area in an examination conscious system. In others, only the product rather than the process of development of learners is evaluated. In still others, the artistic and cultural heritage is subjected to tiresome factual recall evaluations, reducing the affective content to zero, and the cognitive content to a mass of easily forgotten trivia that are easy to set questions on and mark.

One of the serious issues in the context of the education system acting as an agent for the preservation, appreciation and enhancement of culture, is that more concrete decisions have to be made in regard to what components of culture have to be conserved, appreciated and enhanced through the education system. It was clear at the Meeting that much more systematic and comprehensive analyses than had been provided to this issue so far were required in most of the countries in the region.

When new socio-economic rationalities are required, these too have to be woven into the development of the culture itself. Cultures, no doubt, have not been immutable and static. They have responded to stresses and strains that were both internal and external to the cultures. The mainstreams of many cultures have also accommodated a variety of extraneous cultural currents. However, all of these changes happened at a relatively slow pace, accompanied by a variety of 'bridging' operations thrown up by society, that permitted adaptation and assimilation of the changes without excessive trauma.

The new socio-economic goals specify time spans that are much shorter than those referred to above. Thus, more direct decision making and quick intervention become inevitable in the entire area of selection for conservation, appreciation and enhancement of the artistic and cultural heritage at a national level, and following this, at the level of the education system.

Chapter Five

SUGGESTIONS FOR ACTION AT THE NATIONAL AND REGIONAL LEVELS

On the theme of regional co-operation, all participants unanimously pointed out the enormous benefit of this type of regional meeting to learn and exchange educational experiences. Participants stressed the necessity for organizing a follow-up on this Meeting, at the national and regional levels. Detailed programme actions could take place to foster the classroom use of the artistic and cultural heritage. According to their feasibility the following specific activities were proposed at national or regional levels in the forms of:

a) Surveys;
b) Educational materials production;
c) Workshops;
d) Pilot projects; and
e) Training courses.

At the national level

1. Surveys of artistic and cultural components to support different curriculum areas; their analyses; the development of frameworks by pluri-disciplinary teams.
2. Preparation of classroom teaching/learning materials using the national artistic and cultural heritage.
3. Teacher training material and courses in support of the classroom use of the artistic and cultural heritage.

At the regional level

1. Publications and educational materials to support national and regional activities. The Asian Cultural Centre for Unesco could co-operate with Unesco ROEAP and relevant institutions in the countries in the production and exchange of educational materials on various aspects of the national artistic and cultural heritage, in different subject disciplines. Publications or audio-visual materials may be considered according to the facilities available in the region.
2. Workshops
   a) for the production of modules with regard to the means and ways to include the artistic and cultural heritage in all subject areas;

b) on evaluation techniques in the affective domain related to the appreciation of the artistic and cultural heritage; and

c) for curriculum planners, and teacher educators, to design, develop and co-ordinate the classroom use of the artistic and cultural heritage.

3. Pilot projects

a) to formulate common criteria in the appreciation of different expressive forms of the artistic and cultural heritage; and

b) to identify methods and techniques of the classroom use of the artistic and cultural heritage to enhance learning in different subject areas and how the knowledge received can foster understanding and appreciation of the heritage.

4. Training courses, extension and refresher courses

a) for teacher educators for the enhancement of education in the visual and performing arts, particularly for the understanding and the appreciation of design, visual and plastic arts in the heritage of the country.

b) for art, and other aesthetic area, teacher educators concerning the artistic and cultural heritage of other countries in the region.

ANNEXES

AND

APPENDICES

Annex I

AGENDA

1. Inaugural session and election of office bearers

2. Resources available from the artistic and cultural heritage for education:
    a) Culture as heritage
    b) Culture as aesthetic experience
    c) Culture as a social dynamic and way of life

3. Pedagogical methods and techniques for using the artistic and cultural heritage for educational purposes:
    a) National experiences and problems in the use of the artistic and cultural heritage for educational purposes
    b) Ways and means of enhancing the use of artistic and cultural heritage for educational purposes

4. Contribution of education to the appreciation, preservation and enhancement of the artistic and cultural heritage for extending culture for all

5. Regional co-operation in using for educational purposes and in enhancing, the artistic and cultural heritage

6. Presentation of Draft Final Report and closing session

Annex II

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Annex III

LIST OF DOCUMENTS

Information Papers

– General Information	ROEAP-82/EDARTCUL/INF. 1
– Guidelines for Country Case Report	ROEAP-82/EDARTCUL/INF. 2
– List of Participants	ROEAP-82/EDARTCUL/INF. 3
– List of Documents	ROEAP-82/EDARTCUL/INF. 4
– Study Visit to Ayudhya	ROEAP-82/EDARTCUL/INF. 5
– Recorded Folk Music	ROEAP-82/EDARTCUL/INF. 6
– Exhibition	ROEAP-82/EDARTCUL/INF. 7

Working Papers

– Agenda	ROEAP-82/EDARTCUL/1
– Notes for Discussion	ROEAP-82/EDARTCUL/2
– Schedule of Work	ROEAP-82/EDARTCUL/3
– Country Case Report	ROEAP-82/EDARTCUL/4–country

Reference Documents

– The Museum and the Utilization of Artistic and Cultural Heritage for Educational Purposes	ROEAP-82/EDARTCUL/REF. 1
– Culture as Heightened Aesthetic Experience	ROEAP-82/EDARTCUL/REF. 2
– Culture as a Social Dynamic and Way of Life	ROEAP-82/EDARTCUL/REF. 3

Appendix A

STATEMENT OF WELCOME

by Mr. Raja Roy Singh, Assistant Director-General, Unesco ROEAP

Your Excellency Dr. Kasem Sirisumpundh, Minister of Education, Royal Government of Thailand,

Excellencies of the Diplomatic Corps,

Dr. Ekavidhya Nathalang, Director-General of the Department of Curriculum and Instruction Development, Ministry of Education,

Distinguished Participants,

Ladies and Gentlemen,

On behalf of Unesco and on my personal behalf, I have great pleasure in extending you a most cordial welcome to the inaugural of this Regional Meeting and to express our gratitude to you for responding to our invitation.

I am most grateful to Your Excellency for being with us this morning to inaugurate the Meeting and for the unfailing and invariable kindness you have shown in your response to our invitation, despite your heavy schedule of duties. The theme of this Meeting, namely artistic and cultural heritage, is close to your heart and it is therefore most appropriate that this Meeting, which brings together participants from different countries of this vast region, is given an auspicious start by you.

May I take this opportunity to express our grateful thanks to our co-host, the Department of Curriculum and Instruction Development of the Ministry of Education and its Curriculum Development Centre. They have given us not only organizing assistance but the cultural and artistic expression which you see in the Exhibition as well as in the various items of the agenda. On behalf of Unesco I should like to pay our very special tribute of appreciation to our colleagues from the Curriculum Development Centre and from the Department of Curriculum and Instruction Development.

I would also like to express gratitude to the distinguished members of the Diplomatic Corps and to the Embassies which have so very kindly contributed various artistic exemplars which in the Exhibition show the many splendoured diversities and richness of culture in Asia and the Pacific.

I welcome the participants from the various countries of Asia and the Pacific and the resource persons who have come here to help us in our deliberations, as well as the representatives and observers from different organizations.

Unesco's activities relating to education and society stem from the conviction that the interlinks between education and culture define the fundamental purpose of eduction as well as the framework in which the educational purpose finds its fulfilment. It is in culture that the equal dignity of all peoples is fully manifested in the

diverse expressions of their creative spirit. Thus culture is also the medium for the promotion of international understanding.

Education is an important means of transmitting the cultural heritage of a people, though quite obviously it is not the only means. There are aspects of culture which are transmitted and realized by other societal forms, notably the family. However, the dynamism of education in a society is invariably linked to its capacity for reflecting and transmitting a living and growing culture. A living culture is also inseparably bound up with its unique aesthetic expression in the ways of daily life as much as in art or literature. Such artistic expression is the bridge which gives passage to each new generation to the living and growing body of beliefs, modes of living and aspirations embodied in a culture.

A noble poet laureate has defined culture 'as that which makes life worth living'. The purpose of education is precisely the investment of life, both individual and societal with meaning and the standards by which to live and aspire.

This Meeting will be considering in what forms and in what ways culture and artistic heritage are used in classroom teaching/learning situations. It will be drawing on the best experiences from the countries in the region to explore this theme in a practical context. We look forward to your deliberations with profound interest.

May I once again extend a most cordial welcome to all our distinguished guests and participants.

Appendix B

ADDRESS

by Dr. Ekavidhya Nathalang, Director-General
Department of Curriculum and Instruction Development
Ministry of Education, Thailand

Your Excellency the Minister of Education,

Excellencies,

Ladies and Gentlemen,

On behalf of the Department of Curriculum and Instruction Development the co-organizer of the meeting, may I express my deep gratitude to His Excellency the Minister of Education for his kind acceptance to preside over this opening ceremony of the Meeting on Classroom Use of the Artistic and Cultural Heritage.

As Your Excellency has already known, the artistic and cultural heritage in Asia has been well respected and admired all over the world and the subject has been well studied. Thus it is not the aim of this meeting to go over again the importance of Asian art and culture. Rather, through the expertise of our distinguished resource persons and participants, artistic and cultural heritage will be considered in a more practical dimension in relation to actual learning of your younger generation. In this respect, I am pleased to inform you that this meeting is the first one of its kind.

Throughout the meeting, two main aspects will be considered:

1. The use of the artistic and cultural heritage to provide for better integration with the existing curricula in member countries;
2. The use of the education system to enhance the appreciation, conservation and development of the artistic and cultural heritage.

In each case, concrete illustrations from curricula of the participating countries will be provided.

As I mentioned before, this is the first meeting to discuss the classroom use of the artistic and cultural heritage and being such, our efforts may be far from perfect. We do trust, Your Excellency, that in the cordial atmosphere of the meeting, where rich experiences of all the participants would be fully utilized, we will get many useful ideas and valuable suggestions from each participant not only on the subject under discussion, but also on ways and means to promote future co-operation in this regard among all of us in this Asian region.

Thank you.

Appendix C

INAUGURATION ADDRESS

by the Honourable Dr. Kasem Sirisumpundh

Minister of Education, Thailand

My distinguished educators from our neighbouring Asian countries,

Dr. Raja Roy Singh, the Assistant Director-General of Unesco Regional Office for Education in Asia and the Pacific,

Dr. Ekavidhya Nathalang, the Director-General of the Department of Curriculum and Instruction Development,

Ladies and Gentlemen,

On behalf of the Government and People of Thailand, may I first extend our warmest welcome to the distinguished resource persons and participants to the Regional Meeting on Classroom Use of the Artistic and Cultural Heritage. I hope you will have a pleasant stay in our capital city, Bangkok.

I also wish to express my appreciation to Unesco Regional Office for Education in Asia and the Pacific for the continued co-operation and the privilege accorded to us in co-hosting this very important meeting. I can guarantee that Unesco, too, will always have our full co-operation and support.

In regard to culture, which is the main theme of this meeting, we in this region have always taken pride in our country's precious and profound cultural heritage. The impact of culture on people's way of life has been realized and education has been used as one means to transmit this cultural heritage.

In Thailand, for example, efforts have been made, through the educational system, to foster the appreciation and preservation of various cultures and subcultures in the Thai society. In this regard, numerous aspects of culture and tradition are incorporated into the national curricula of all levels; primary, secondary, and higher education which includes teachers' education as well. In the actual instructional plans, schools are also encouraged to include local traditions and, at the same time, to make use of their local institutions including temples, museums, cultural centres, etc. as much as possible.

I myself experienced an example of this during one of my recent official trips to the South of the country. I still remembered how I appreciated seeing a rare traditional Southern Dance 'Nohra', superbly performed by six middle school girls. This 'Nohra Dance' in its original form is considered one of the oldest and most difficult kinds of traditional dances. Most of the few famous 'Nohra' dancers nowadays are quite old and people respectfully address them by the name of 'Nohra, so and so'. In order to preserve the art of this traditional dance, some schools have

invited famous dancers to be their honorary instructors. Some even have the dance recorded for playing later on video screen in class.

Whereas teaching and learning about cultures have already been well recognized, either as a cultural course *per se* or as topics in social science courses, lesser attempts have been made regarding the use of artistic and cultural heritage to facilitate learning in other fields.

Few attempts have also been made to develop criteria for selection of appropriate cultures and traditions for preservation. In this regard, a projection of our future society may be necessary.

With these things in mind, I am therefore quite satisfied to hear from our esteemed colleagues from the co-host institutions that these issues, amongst the others, will be discussed in the meeting. I sincerely believe that this five-day meeting will bring to light the promising future of our education and cultural heritage in the region.

May I now have the pleasure to declare the Meeting on Classroom Use of Artistic and Cultural Heritage open and wish the meeting every success.

Thank you.